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*FIRST FRENCH COMPOSITION*, BY PHILIP SCHUYLER ALLEN  
AND FRANK LOUIS SCHOELL, XXIV + 225 pp., New York,  
H. Holt & Co.

What a delightful book! one cannot help exclaiming when one reads over the amusing little scenes taken from the life of common mortals that form the basis for the 28 chapters of this book—for “lessons” would almost seem too grave a word. What whimsical humor, what surprising variety is displayed in these charming sketches! What genuinely French atmosphere!

At a second glance one is inclined to think that the well balanced construction of the book ought to make it of easy and successful application in the class room. Two parts, containing fourteen chapters each, naturally suggest that the book may be used through the whole year at the rate of a chapter a week. The chapters are of the same length: four pages each: 1. One page of French text that ought to appeal strongly to High School pupils because of its anecdotal character; 2. One page of sentences for translation into French; 3. French questions on the text, few only of the yes-or-no type, and below some proverb and several applications of it; 4. One page of grammar review. The material thus presented in 28 chapters is grouped in 39 sections. They are of a miscellaneous kind. Some have exercises attached, some not. The exercises vary greatly in character. Presumably they are meant for oral treatment in class.

If the “Introduction,” the pages of grammar review, and the word lists at the end are considered as a whole, one wonders whether the book is not meant to be used alongside some review grammar. Often no rule is given on a specific subject, but only examples, and they offer hardly a complete presentation of the commonest cases. Such rules as are given are sometimes misleading, e. g. on syllabication, on the use of the imperfect. No systematic presentation of the morphology of French verbs is given, except for a summary classification in one section. Chapter I calls for forms of five irregular verbs, chapter II for those of seven more.

If one considers the presentation of the syntax of the different parts of speech, one finds that the uses of the article are not mentioned. The partitive construction is given with omission of its use after nouns and adverbs of quantity. The noun is treated in three lessons, but only with a view of determining the gender by the endings. The adjective appears in a paragraph on comparison; also its position is treated. Of the pronouns, the personal ones, conjunctive and disjunctive, are illustrated in one section containing a letter in English and its French translation. No systematic presentation, no comment on the examples given. For the exercise of transformation called for, the passages in “Introductory,”

XII, offer some scanty help. The construction of the pronouns with the affirmative imperative is not mentioned. The relative pronouns are enumerated and examples are given without comment. Section 19 states that "The relative pronouns *qui*, *que*, *quoi*, *lequel*, *où*, can be also used as interrogative pronouns." Nothing is said about the difference between *qui* and *que* according to whether they are relative or interrogative. Supplementary information is found in the vocabulary, with a superfluous repetition p. 225, col. 1, 11. 16-17 and 23-24. Impersonal *ce* and *il*, and the distinction between *ce* and *ceux* are treated in an appendix on "common mistakes." As to the verb there is a summary statement on the use of the tenses in the "Introductory," little on morphology, a paragraph on the use of *être* and *avoir* in the first lesson, two on the agreement of the past participle in the second part of the book, four lessons on the subjunctive at the end, two lists of verbs requiring *à* or *de* respectively with a following infinitive—no mention of those taking the pure infinitive—and a number of special verb idioms. About invariables information is scattered all through the book, especially in the "Introductory" under "Words recommended for careful study" and in the appendix on "common mistakes."

The preface suggests that the book was somewhat hurriedly prepared. To this circumstance no doubt some of the defects are due. But, these are not irremediable faults, and the excellent spirit of the book may carry it soon to its second—revised—and improved edition.

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AMAR SIN SABER A QUIÉN, LOPE DE VEGA, BUCHANAN  
AND FRANZEN-SWEDELIUS, Holt, New York, 1920.

The typographical execution is good [read, however, *entretenidas*, p. V, manifesto, 941; LIMON ¿No, 1168; *sutilmente*, 1529; *parabién*. 1990 for 1900; Aulnoy, p. 145 et passim; exceptions for *expeptions*, p. 150; 1541 for 1539, *órgano*, p. 164; *vaya el hombre* (not *hambre*), p. 171; C. vé (not *ne*) p. 176; 2408 (for 2414) p. 178; *hurtar* /I/idea, p. 193; *qué*, 1175, 1184, 1278, 1279, 2931; *vête*, 2379, 2616, 2700; *deténte*, 2497]; the text, satisfactory except: 134, read *esta*, see A—regular in Lope, cf. 594; 377, read *lenguas* with AB as subject on the principle of *lectio difficilior*; 682, read *esté* with AB, cf. 2095—Lope uses both; 934, read *dejámele* (sic) regular; 1198, read *escuchara*—this *quien* never with *-re*, rarely with *-se*; 1201, read *turbara*; 1410, read *tenernos* and see AB; 1486, read *fieras*, 'proud beauties,' a metaphor continued by *bordan*, *esmeraldas* and *jacintos* (precious stone), *por más señas*, blue, not flower as might appear from vocabulary); 1556, read *a otr*—meter and syntax are correct; 1659, read *consúelome* with AB, 'I should worry,' cf 24, 79 (references in